

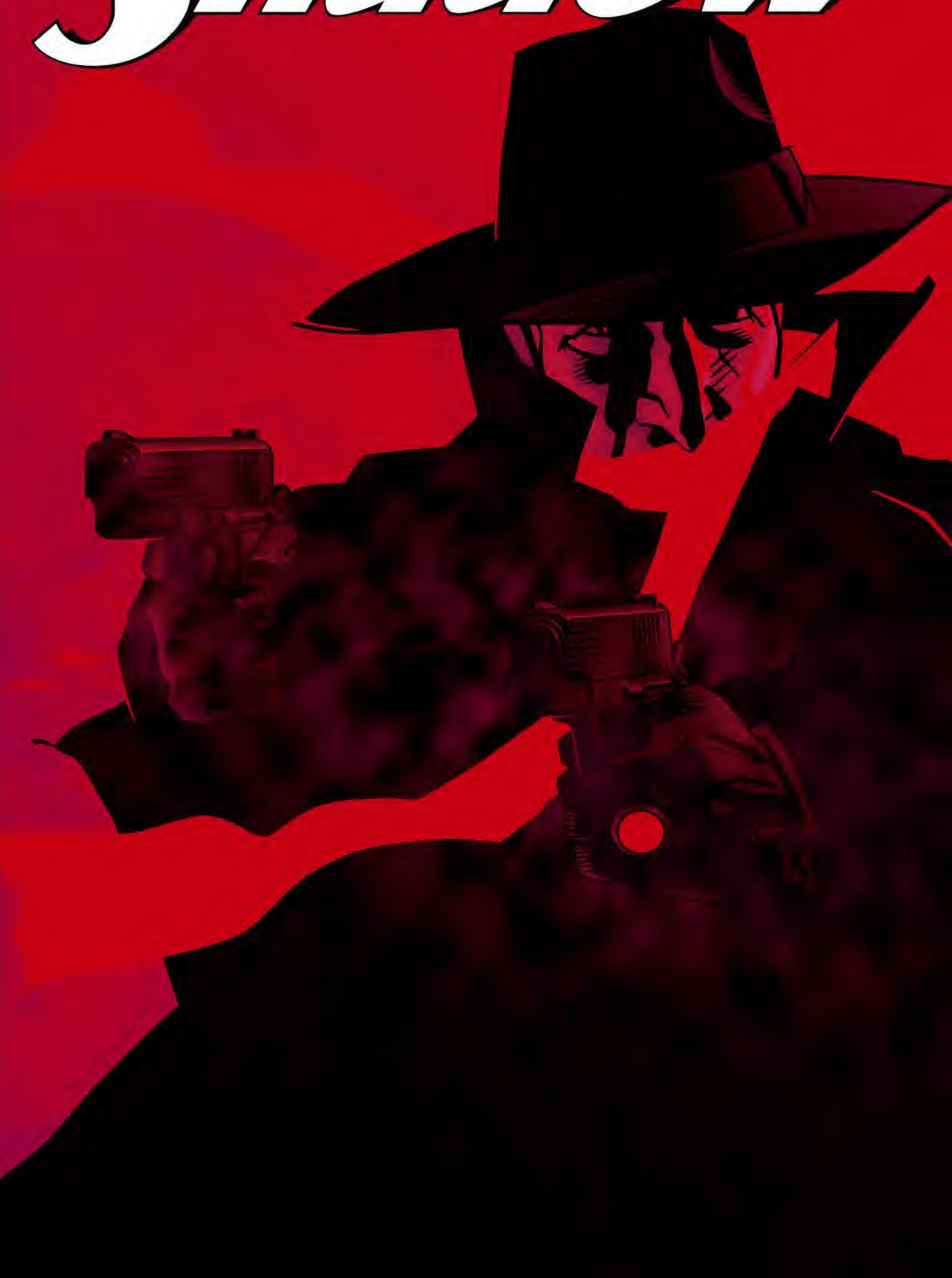
DYNAMITE 9

THE Shadow



THE Shadow

DYNAMITE 9



THE Shadow

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THE *Shadow*

DYNAMITE 9



FRAN
AVIL
4.12

THE Shadow®

WRITTEN BY
VICTOR GISCHLER

ART BY
AARON CAMPBELL

COLORS BY
CARLOS LOPEZ

LETTERS BY
ROB STEEN

COVERS BY
ALEX ROSS (25%)
MICHAEL GOLDEN (25%)
TIM BRADSTREET (25%)
FRANCESCO FRANCAVILLA (25%)

SPECIAL THANKS TO
JERRY BIRENZ, ANTHONY TOLLIN AND MICHAEL USLAN

THE SHADOW CREATED BY
WALTER B. GIBSON

SEE THE BACK INSIDE COVER FOR ALL VARIANT COVERS

DYNAMITE

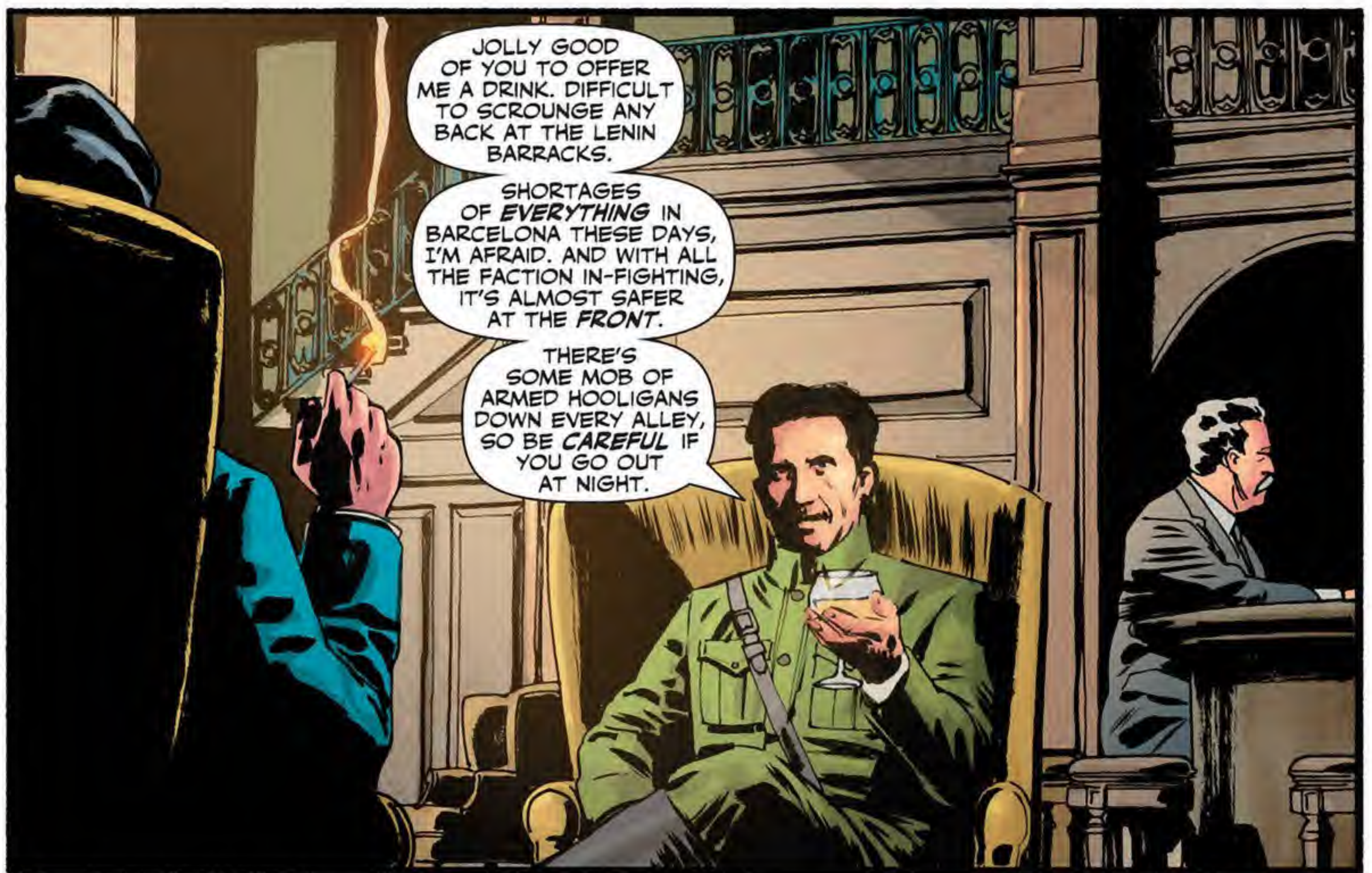
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JOLLY GOOD
OF YOU TO OFFER
ME A DRINK. DIFFICULT
TO SCROUNGE ANY
BACK AT THE LENIN
BARRACKS.

SHORTAGES
OF *EVERYTHING* IN
BARCELONA THESE DAYS,
I'M AFRAID. AND WITH ALL
THE FACTION IN-FIGHTING,
IT'S ALMOST SAFER
AT THE *FRONT*.

THERE'S
SOME MOB OF
ARMED HOOLIGANS
DOWN EVERY ALLEY,
SO BE *CAREFUL* IF
YOU GO OUT
AT NIGHT.

I WAS THINKING OF JOINING UP WITH
THE INTERNATIONAL COLUMN SO I COULD
GET IN ON THE FIGHTING IN MADRID, BUT
FRANKLY I'M NOT KEEN ON THE
COMMUNISTS.

BLAST! ONE STIFF
DRINK, AND I'M CHATTERING
AWAY WITHOUT END.
I'M PROBABLY *BORING* YOU
TO DEATH.

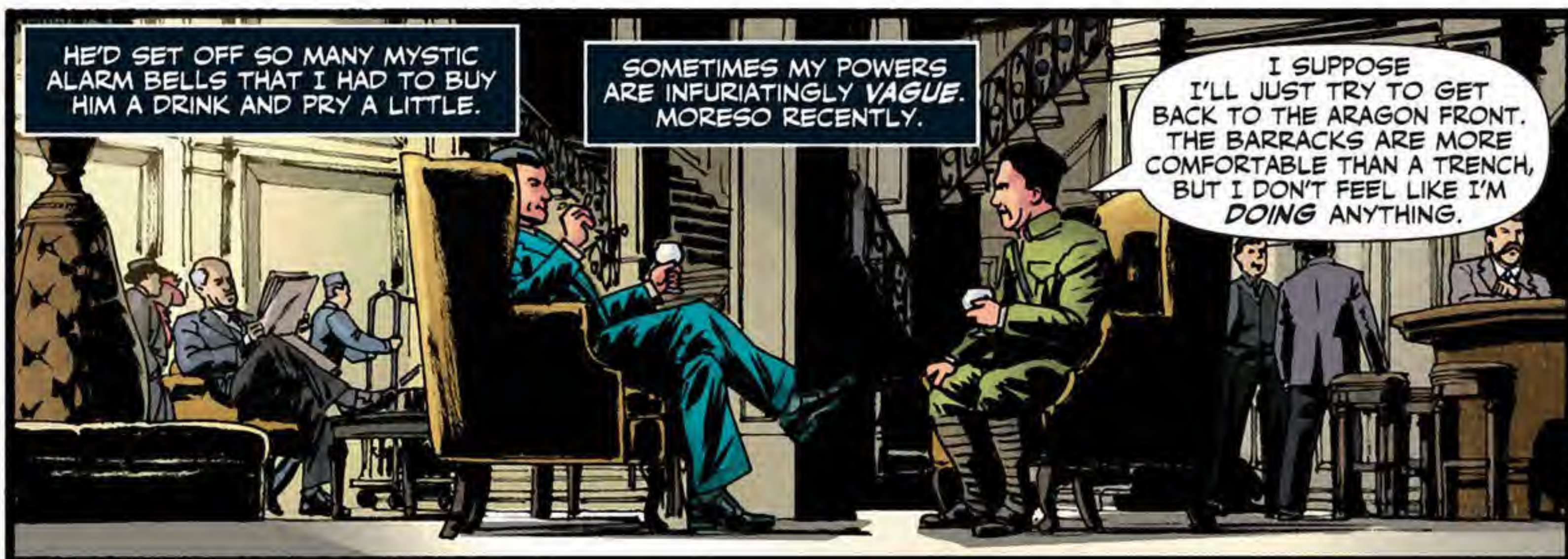
GEORGE ORWELL.
WRITER.



NO, PLEASE.
GO ON.

I'M NEW IN TOWN,
AND IT'S ALL VERY
INFORMATIVE.

HE'D COME TO
SPAIN TO "FIGHT
THE FASCISTS."



HE'D SET OFF SO MANY MYSTIC ALARM BELLS THAT I HAD TO BUY HIM A DRINK AND PRY A LITTLE.

SOMETIMES MY POWERS ARE INFURIATINGLY VAGUE. MORESO RECENTLY.

I SUPPOSE I'LL JUST TRY TO GET BACK TO THE ARAGON FRONT. THE BARRACKS ARE MORE COMFORTABLE THAN A TRENCH, BUT I DON'T FEEL LIKE I'M DOING ANYTHING.



I CAME TO *HELP* NATURALLY, BUT IT'S HARD TO TELL FRIEND FROM FOE THESE DAYS. THERE'S LITTLE TRUST TO GO AROUND.

GEORGE HAD ARRIVED HOPING FOR A NICE CLEAN CIVIL WAR, GOOD GUYS IN WHITE HATS, THE VILLAINS ALL TWIRLING GREASY MOUSTACHES.

INSTEAD HE'D FOUND A SNAKEPIT OF POLITICS, BACKSTABBING, AND PETTY FACTIONS ALL JOCKEYING FOR POWER.



WELL, I'M SUPPOSED TO BE RUNNING MESSAGES, NOT DRINKING SCOTCH. AND I'VE TAKEN UP ENOUGH OF YOUR TIME.



NOT AT ALL. GET YOU ANOTHER?

A RAIN CHECK PERHAPS.

I WOULDN'T MIND TRADING A MEAL AND ANOTHER DRINK FOR SOME TOUR GUIDE SERVICES. BARCELONA SOUNDS LIKE A TRICKY PLACE.

ANYTIME I'M OFF DUTY. GOODBYE, MR. CRANSTON.



YOU HEARD ALL THAT?

I HEARD A GUY POKING HIS NOSE INTO SOMEBODY ELSE'S WAR.



IT'S
THAT KIND
OF WAR.

YOU WANT
TO HEAR SOMETHING
STRANGE, MILES?

ONLY IF
YOU BUY ME
ANOTHER BEER
FIRST.



I THINK THAT
MAN IS THE **REASON**
I'M IN SPAIN.

THIS BUSINESS
WITH THE GUN
RUNNERS IS MERELY
A TRAIL OF MYSTIC
BREAD CRUMBS
TO PUT ME IN THE
RIGHT PLACE AT THE
RIGHT TIME TO
MEET ORWELL.

I'M **SURE**
OF IT.



I DUNNO, BOSS.
I MEAN... **WHY?**

THE COSMOS
IS BEING INFURIATINGLY
STINGY WITH THE DETAILS.
I WISH I'D BEEN ABLE TO
SEE MY OLD MASTERS
WHEN WE WERE
IN NEPAL.



SO YOU'RE NOT BOTHERING
WITH THE GUN RUNNERS
ANYMORE?

I CAN WALK
AND CHEW GUM
AT THE SAME TIME,
MILES.

YOU FOUND
A CAR LIKE I
ASKED?

YEAH, BUT IT WAS
EXPENSIVE. ORWELL WASN'T
KIDDING ABOUT SHORTAGES. DON'T
EVEN ASK ABOUT A GALLON OF GAS.



I'LL TELL YOU
WHEN AND WHERE
TO MEET ME.

IT'S TIME
FOR THE MAN IN
THE HAT TO GO
TO WORK.

EVERY CITY IS DIFFERENT.
AND EVERY CITY IS THE SAME.

NEW YORK. PARIS. BARCELONA.

ON THE SURFACE THEY EACH
HAVE A DISTINCT PERSONALITY.



BUT THEIR SINISTER UNDERBELLIES ALL
SPRING FROM THE SAME DARK ALCHEMY.



SOCIALISM, FASCISM,
DEMOCRACY? DOESN'T MATTER.
CRIME TRUMPS THEM ALL.

IT'S AN UNDERGROUND MACHINE
GREASED WITH GRAFT AND GREED.

A SYSTEM WITH RULES
AND HIERARCHIES.




IF YOU KNOW WHO
TO ASK AND WHERE
TO SQUEEZE, YOU
CAN WRING OUT THE
INFORMATION YOU WANT.





IT'S SO ROUTINE BY NOW,
IT'S ALMOST BORING.




SO IT'S ALWAYS
A NICE SURPRISE...

...TO RUN INTO
AN OLD FRIEND.



GENTLEMEN,
WE'RE ALL HERE.
SHALL WE
GET DOWN TO
BUSINESS?

IT WAS *HER*,
OF COURSE.



MASK OR NOT,
I WOULD KNOW
ESMERALDA
AGUILAR ANYWHERE.


NOT ONLY DO I KNOW THOSE
CURVES UP CLOSE AND PERSONAL,
BUT SHE ALSO LEAVES A BLANK
SPOT IN MY SENSES BRIGHTER
THAN A SUPERNOVA.



YOU'VE BROUGHT
THE PAYMENT IN GOLD
AS WE AGREED?

UNO MOMENTO,
CHICA. HOW DO
WE KNOW THE
MERCHANDISE IS
ANY GOOD?


INSPECT THEM IF
YOU LIKE. THE *BLACK
SPARROW* ALWAYS
DELIVERS.



NOT BAD.


IF THEY WERE
GOOD ENOUGH FOR THE
SOCIALISTS, THEY SHOULD
BE GOOD ENOUGH
FOR YOU.

WE DRESSED
IN FASCIST UNIFORMS
WHEN WE TOOK THE
SHIPMENT TO THROW OFF
WITNESSES, BUT GETTING
THEM OUT OF THE CITY
IS *YOUR* PROBLEM.



THE GUNS ARE ADEQUATE,
BUT WE'D *HOPED* FOR BETTER.
I THINK A *LESSER* PAYMENT
IS APPROPRIATE.

YOU SERIOUSLY FEEL
YOU ARE IN A POSITION
TO *RENEGOTIATE*?



AS A MATTER
OF FACT, I FEEL I'M
IN THE *PERFECT*
POSITION TO OFFER
YOU...YOUR LIFE.



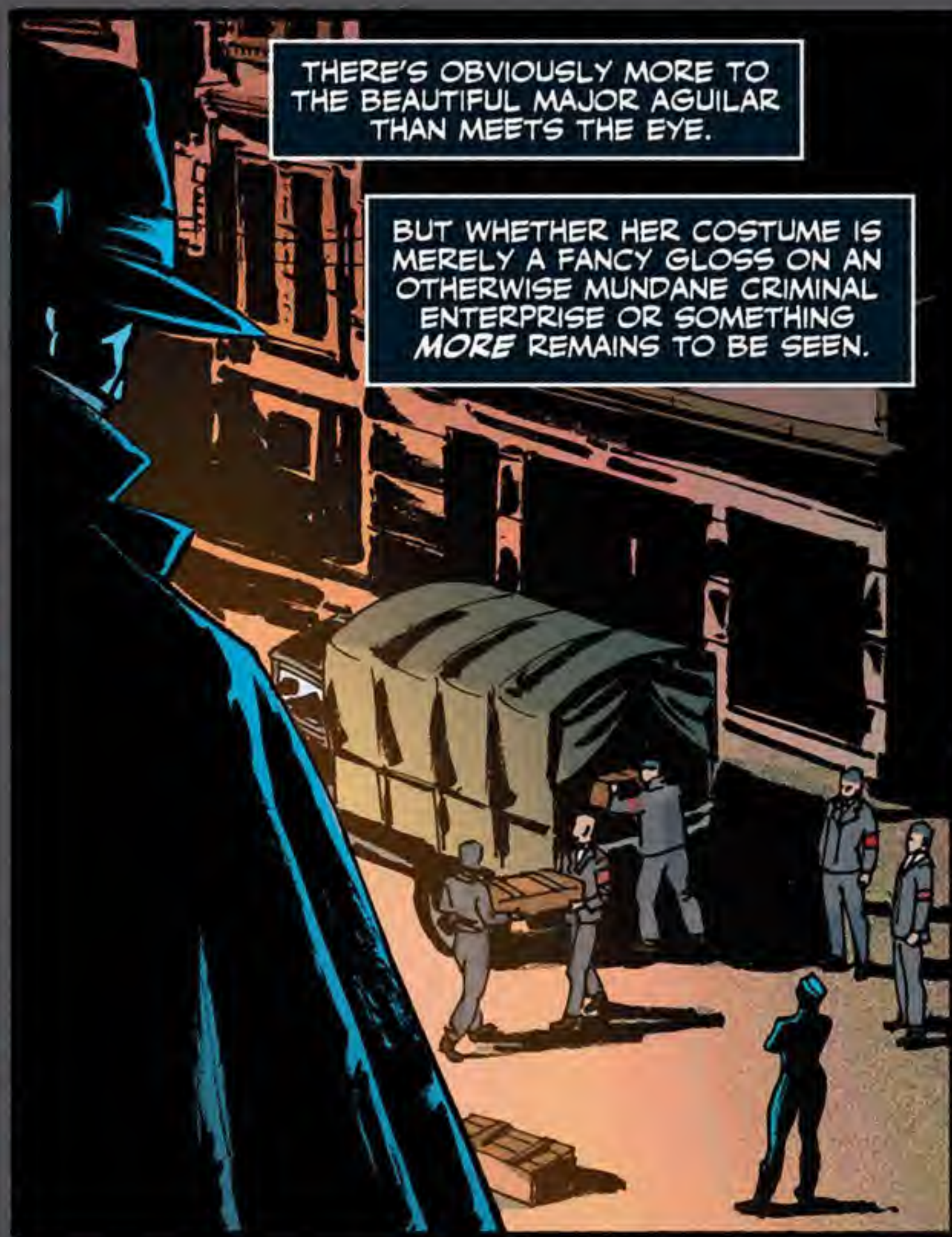




WELL.
THAT WAS...
MESSY.

WE'LL GET
THE GUNS INTO
CIRCULATION
THROUGH ANOTHER
CHANNEL. LOAD
THEM ONTO THE
TRUCK.

AS YOU
COMMAND,
BLACK
SPARROW.



THERE'S OBVIOUSLY MORE TO
THE BEAUTIFUL MAJOR AGUILAR
THAN MEETS THE EYE.

BUT WHETHER HER COSTUME IS
MERELY A FANCY GLOSS ON AN
OTHERWISE MUNDANE CRIMINAL
ENTERPRISE OR SOMETHING
MORE REMAINS TO BE SEEN.



U R R R R R M M M M M M M M



FOLLOW
THE TRUCK,
MILES.
HEADLIGHTS
OFF.

RIGHT.

WE HEAD OUT
OF TOWN, KEEP
GOING ACROSS THE
COUNTRYSIDE.

I'D WONDERED HOW THEY MIGHT SMUGGLE THE GUNS OUT OF THE CITY. SHIP? RAIL?

WHEN THE AIRFIELD SPRINGS INTO VIEW, I HAVE MY ANSWER.

WHAT DO YOU MEAN, *OUR* AIRPLANE IS AT A *DIFFERENT* AIRFIELD?

HEY, IF I'D KNOWN...

THEY'LL BE FINISHED LOADING THE GUNS ANY SECOND. WE NEED SOME WINGS.

YOUR DEPARTMENT, MILES.

I JUST *KNEW* YOU WERE GOING TO SAY THAT.

COME HERE.



YOU WILL STEP ASIDE
AND ALLOW *ME* ACCESS
TO THIS AIRCRAFT.

QUE?
WHAT
THE--?!



DAMN IT!

ONE OF
THESE DAYS
THAT'S GOING
TO WORK.

SWAP

WHERE
IS THE PLANE
GOING?
TALK.

A-ARAGON.

THE WORD *ARAGON* RINGS
AN IMMEDIATE BELL.

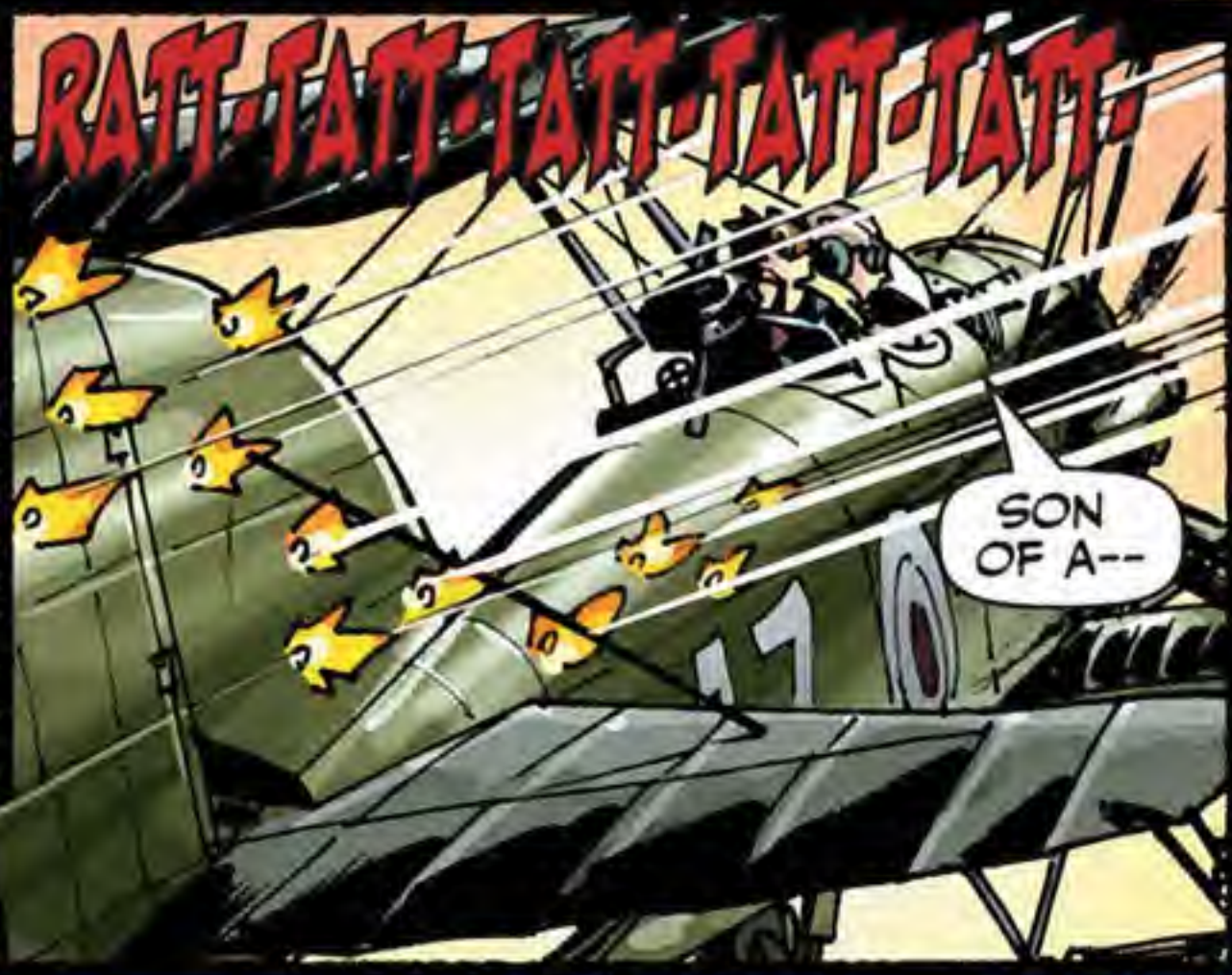
I SUPPOSE
I'LL JUST TRY
TO GET BACK TO
THE *ARAGON*
FRONT.

YOU CALL
FOR A TAXI,
MISTER?

A TAXI WITH
A .30 CALIBER
MACHINE GUN?

BRRRRMMMMM

BRRRRMMMMMM



VRRRRRRMMMMMM

BZZZRAAAMMM

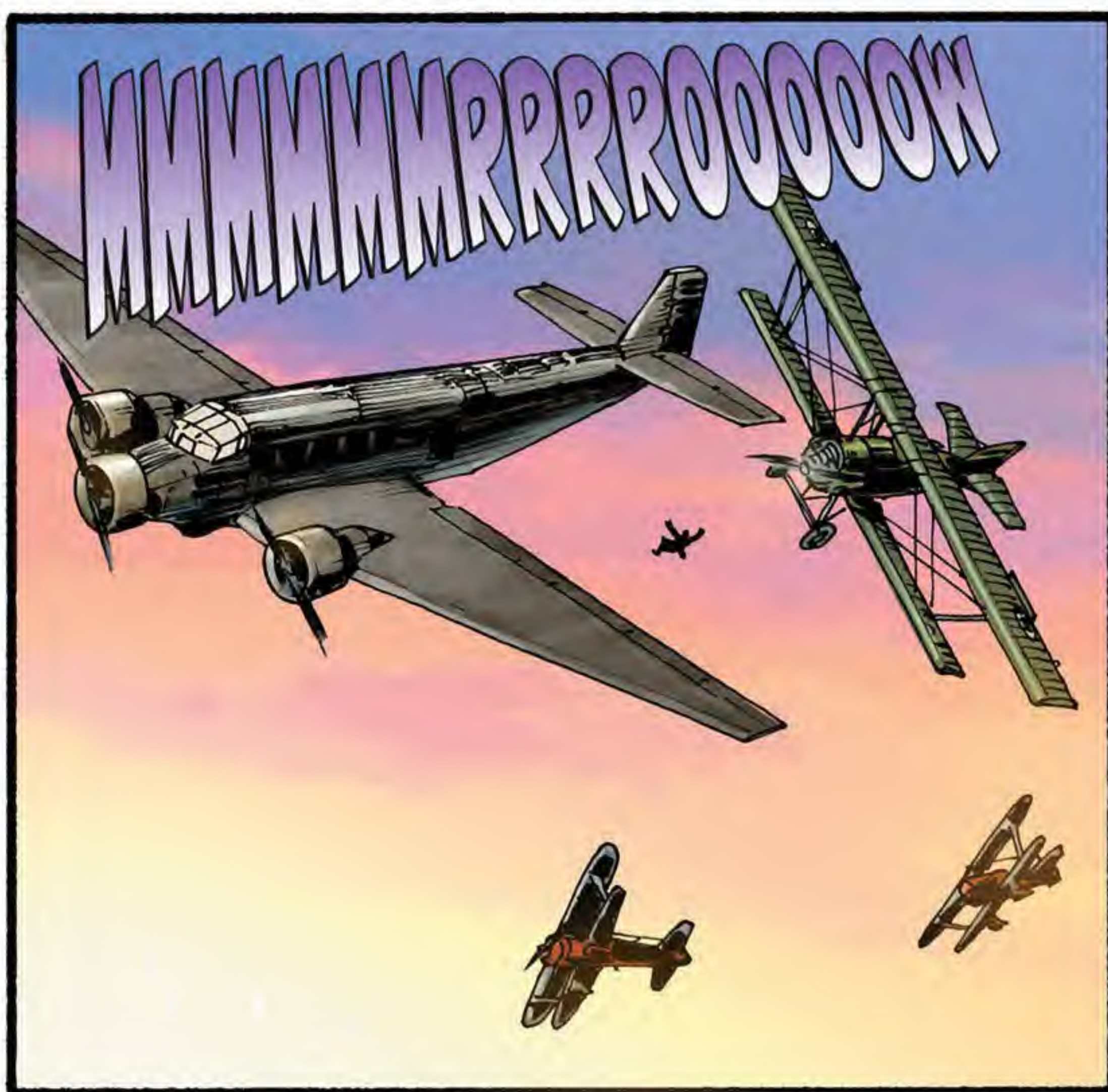














VRRRRRRM



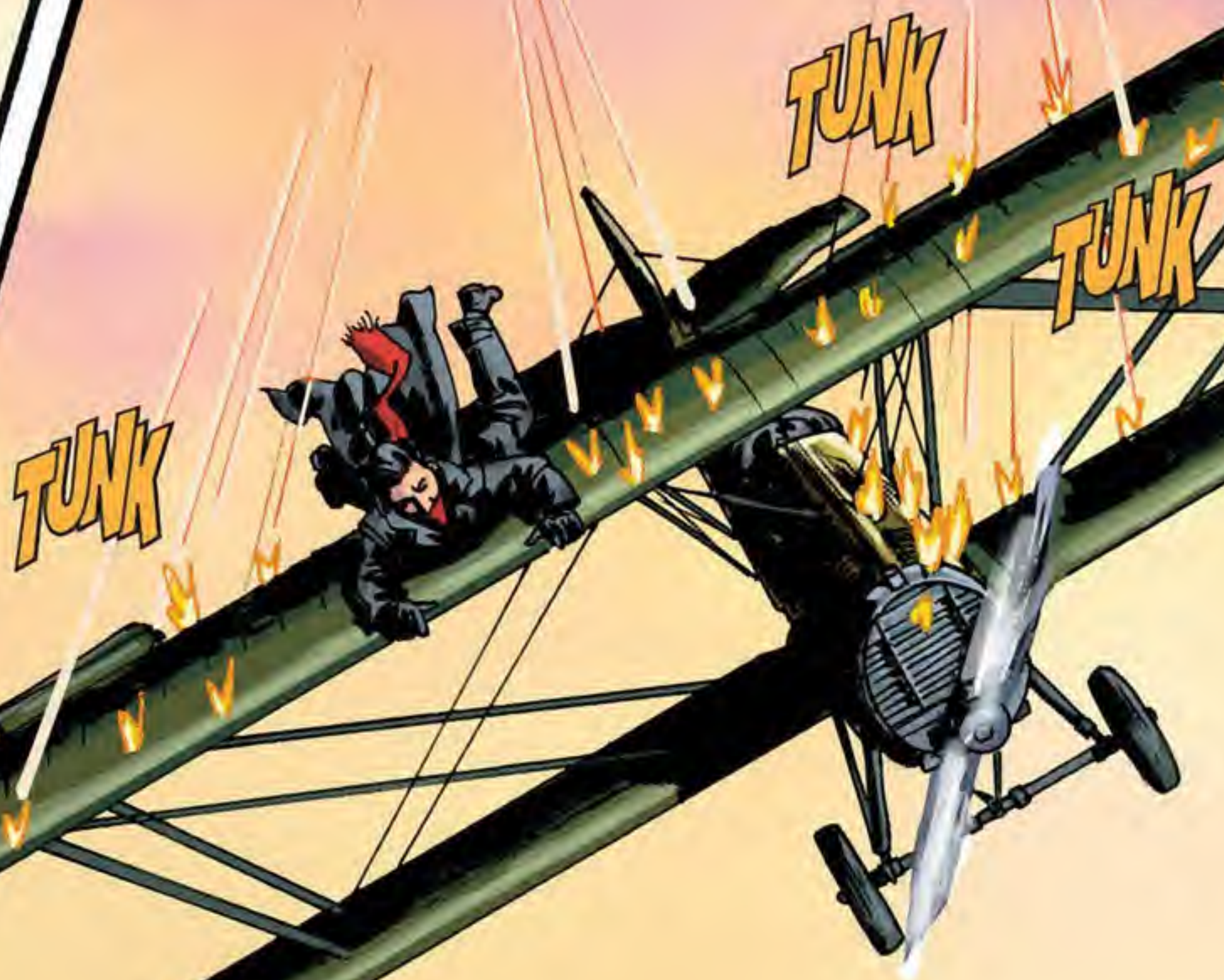
HANG ON, BOSS! THIS IS GONNA BE ROUGH!



OOF!

WHAMM

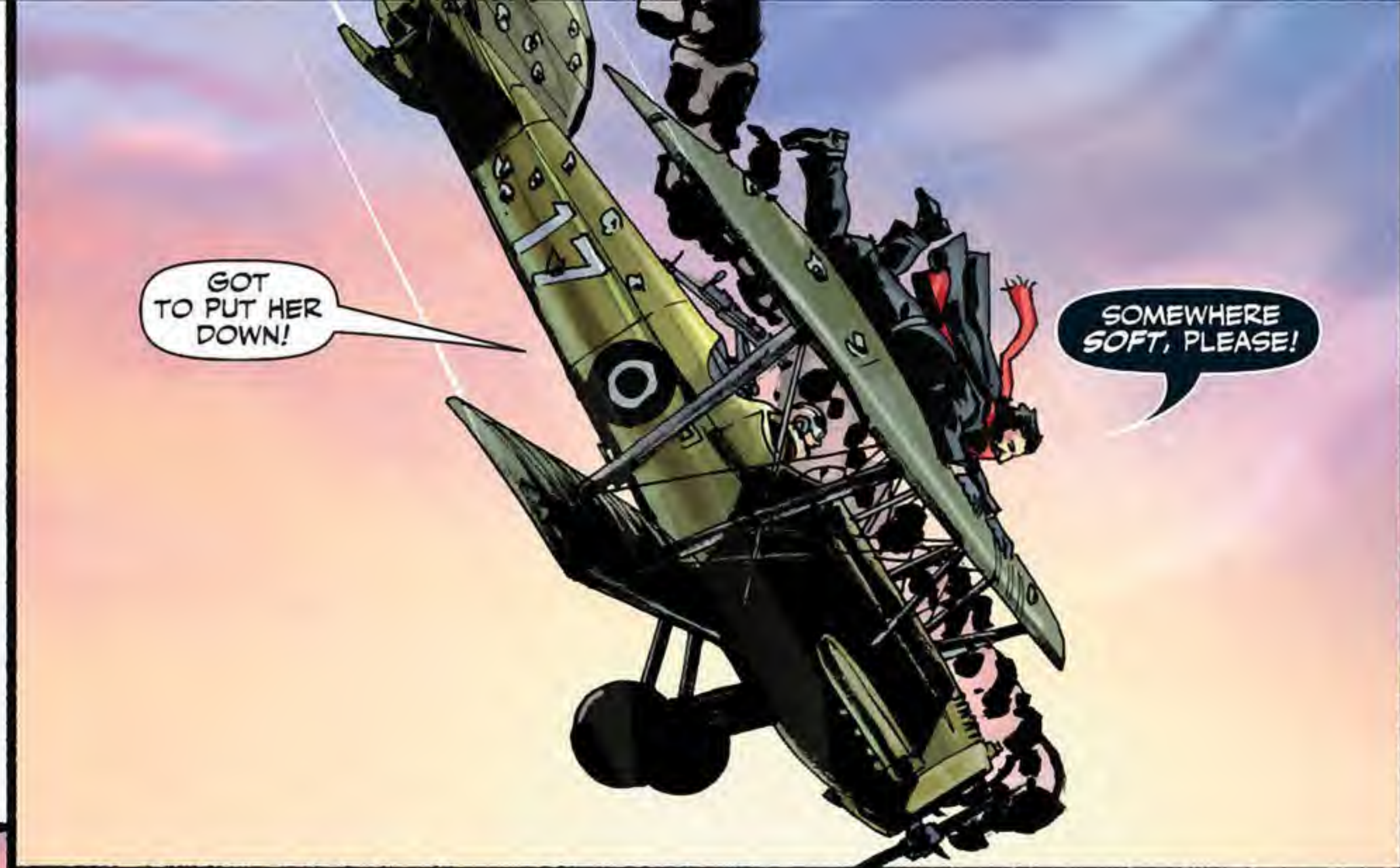
RATT-TATT-TATT-TATT-TATT.



TUNK

TUNK

TUNK



GOT TO PUT HER DOWN!

SOMEWHERE SOFT, PLEASE!



VRRRMPT SPUTTER SPUTTER VRRMMMP SPUTTER



FWUMP



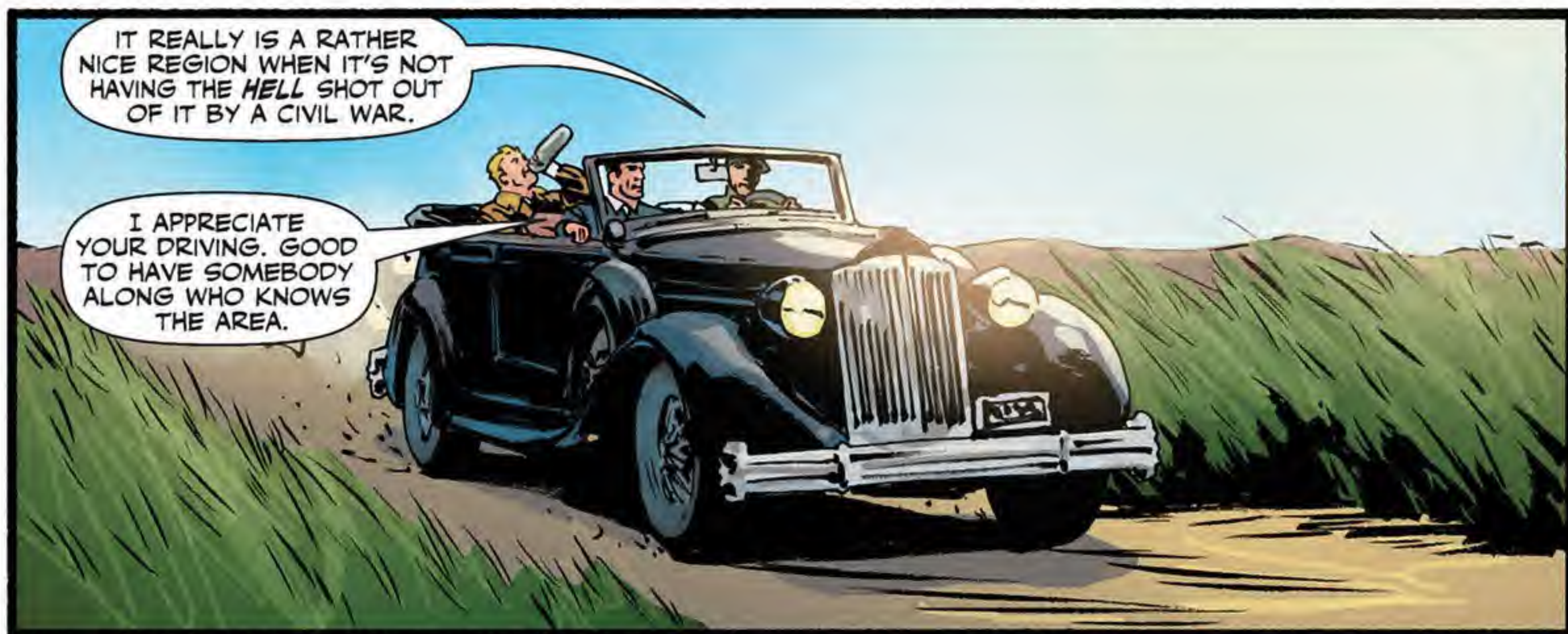
WELL...AT LEAST YOU HIT THE HAYSTACK.

I WAS AIMING FOR THE DUCK POND.



SO WHERE TO NOW?

"GENTLEMEN, MAY I PRESENT ARAGON."



IT REALLY IS A RATHER NICE REGION WHEN IT'S NOT HAVING THE *HELL* SHOT OUT OF IT BY A CIVIL WAR.

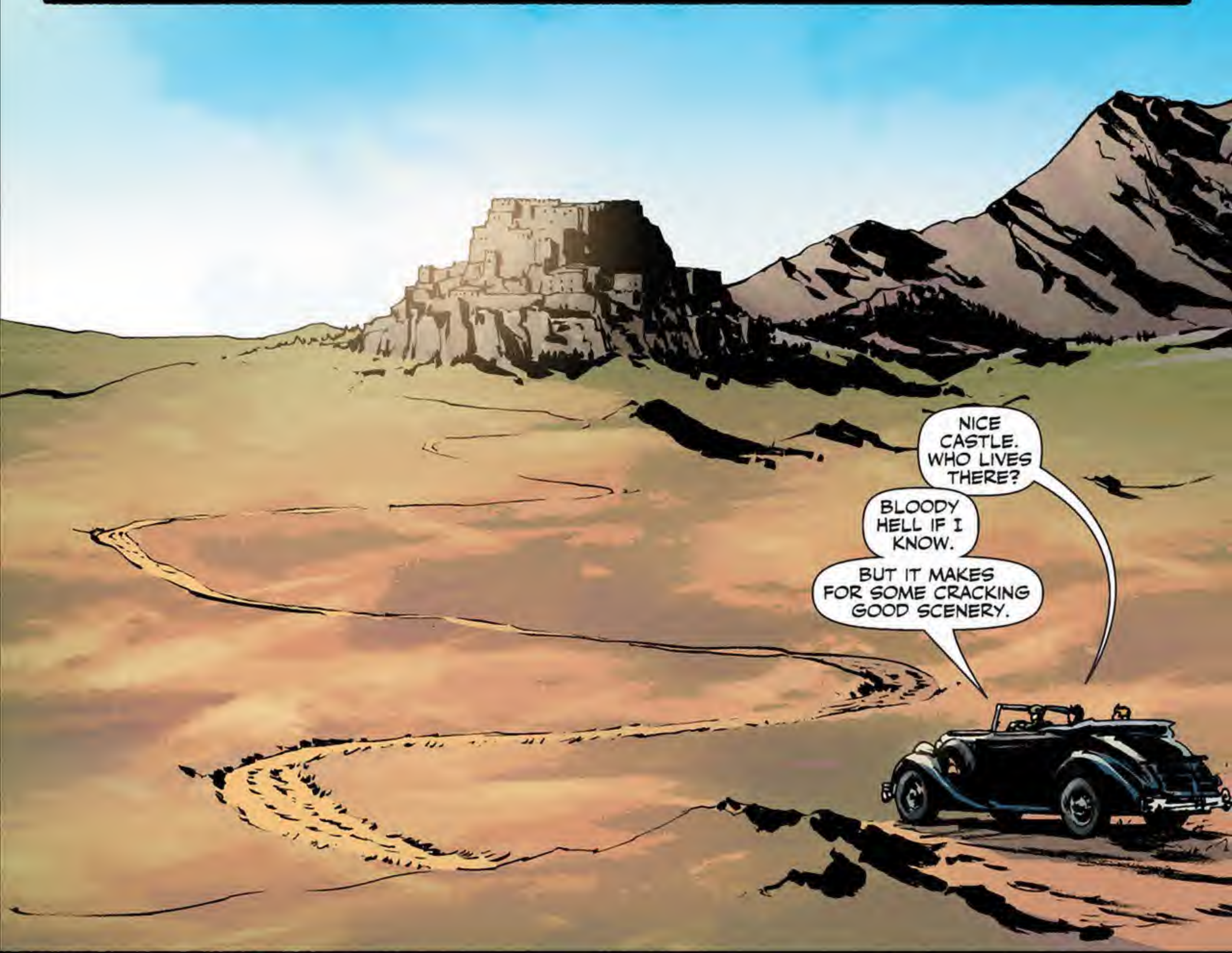
I APPRECIATE YOUR DRIVING. GOOD TO HAVE SOMEBODY ALONG WHO KNOWS THE AREA.



NO, THANK YOU. I'D BEEN LOOKING FOR A CHANCE TO REJOIN MY OLD OUTFIT. GLAD YOU'RE GOING MY WAY.

GUN RUNNERS, CIVIL WAR, GEORGE ORWELL. HOW DID THEY ALL FIT TOGETHER?

ALL I HAD WERE THREE BRUISED RIBS AND NO ANSWERS.



NICE CASTLE. WHO LIVES THERE?

BLOODY HELL IF I KNOW.

BUT IT MAKES FOR SOME CRACKING GOOD SCENERY.



IT'S TIME.



GENERAL ORTIZ. IF HE SENT YOU, HE MUST BE ESPECIALLY... UPSET.

DON'T TELL ME THE FAVORITE IS AFRAID OF HIS DISFAVOR. PERHAPS I'M MOVING UP IN THE WORLD.



YOU CAN TRY TO FILL MY SHOES WHEN I'M DEAD, GENERAL ORTIZ.

I'M COUNTING ON IT.



YOUR HIGHNESS. I WANT TO ASSURE YOU PERSONALLY THAT THE SHIPMENT OF ARMS WILL FIND ITS WAY INTO THE PROPER HANDS. THE DELAY IS MERELY--

YOU THINK I AM UPSET ABOUT THE GUNS? NOT SO, BLACK SPARROW.



HIGHNESS?



THE SHADOW IS IN SPAIN, AN AMERICAN MEDDLER. YOU THINK HIM FALLEN TO HIS DEATH. YOU ARE WRONG.

YOU WONDER HOW I KNOW THIS. MY EYES SEE ALL. MY EARS HEAR EVERYTHING.



YOU WISH TO REDEEM YOURSELF, MY DEAR?

THEN YOU WILL FIND THE SHADOW AND BRING HIM TO ME.



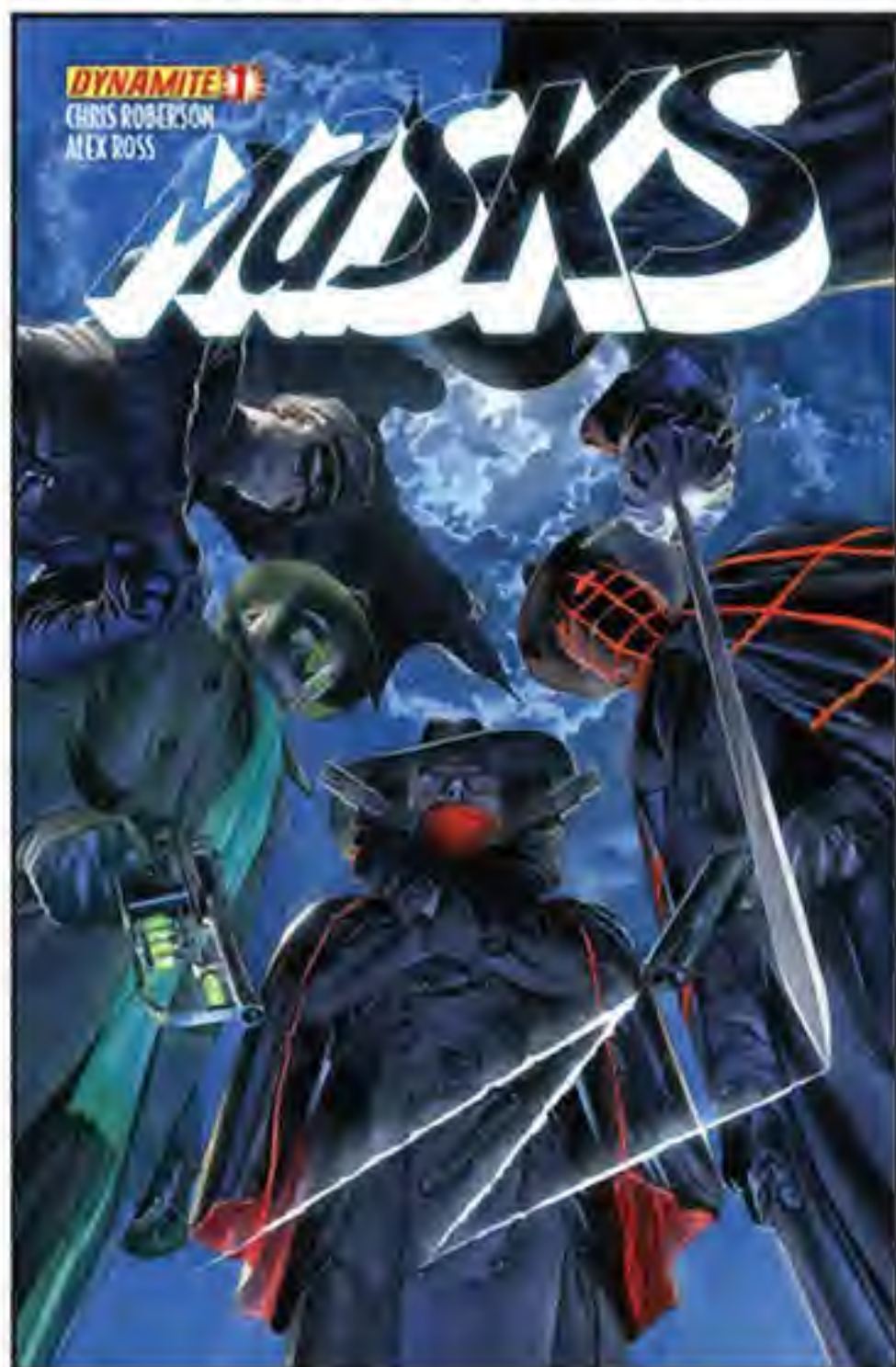
AND HE WILL
KNEEL BEFORE
EL REY!

TO BE CONTINUED

DYNAMITE®

IN THE NEWS - JAN. 2013

BLEEDING COOL, NEWSARAMA,
COMIC BOOK RESOURCES, AND
COMIC VINE LOVE MASKS!



Masks hit stores this past week and is now a bonafide hit! The Shadow, Green Hornet, Kato, Zorro, The Spider, Miss Fury, The Black Bat and MORE are all featured in Masks, the Dynamite Entertainment cross-over featuring the top pulp heroes of all time. Written by Chris Roberson, the ENTIRE FIRST ISSUE IS PAINTED BY ALEX ROSS!! This is his first full interior work since "Justice" at DC Comics!!! Masks is hitting comic book stores everywhere this November, also featuring covers by Alex Ross, Sean Phillips, Howard Chaykin and Jae Lee!!! Make sure to order Masks #1 of this critically acclaimed series from Dynamite Entertainment!

Check out some great reviews and comments Masks #1 has received!

MASKS #1 (NEWSARAMA.COM): "It belongs on the radio. Which is a real credit to writer Chris Roberson, as it shows he's able to translate the voice of these icons of pulp onto the page. His take on the Shadow is darn near pitch-perfect. The story is outlandish and utterly impossible, meaning it's simply ripe

for these characters. Although Alex Ross' almost Wagnerian approach to these vigilantes is beautiful to behold, his art never lends itself to hyper kinetic action. As a result, many of the fights feel static. Though make no mistake, Ross is never better than when he's drawing the greats, and these players are the indeed the greats. Although \$3.99 is a steep ticket, fans of pulp adventure need this show."

MASKS #1 (COMICBOOKRESOURCES.COM): "I haven't been plugged in to any of the Dynamite pulp hero comic book series and truly only became consciously aware of this series within the month. Given the talent involved, I decided to pick this one up and I am now locked in for "Masks" as long as the creative of "Masks" #1 sticks around. Roberson and Ross have a great, fresh handle on these characters that I'm enthused to keep investigating their world."

MASKS #1 (COMICVINE.COM): "MASKS 1 is a great start and what's even better is that anyone can pick this up and read it. You don't need to be reading GREEN HORNET, THE SHADOW, ZORRO, or THE SPIDER to fully appreciate these characters and this story. I really like the collaboration between Roberson and Ross here. I think they're a perfect fit for this world and story. It was great to see Alex Ross work on interiors again, and I loved his design of the Agents."

MASKS #1 (UNLEASHTHEFANBOY.COM): "Overall, a fantastic start to MASKS. I didn't have a history with the Shadow or Spider, but it didn't stop me from enjoying the story. The writing is quite fine, with Alex Ross's art being a true highlight. This event proves crossovers could be fun and smart without being cliché, I really look forward to the next seven installments."

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WWW.DYNAMITE.COM/BOARDS

NEXT ISSUE:



THE SHADOW #10

Revolutionary Part 3 (of 4)
The Shadow, along with faithful sidekick and pilot Miles Crofton and new partner in adventure George Orwell, pursues The Black Sparrow across the war-torn Spanish countryside. Cranston must decide how he's going to confront the woman who is both former lover and current adversary, but there is a new player in the mix! Just who is the maniacal El Rey? The Shadow must thwart El Rey's plot to rise from the debris of a war shattered nation and install himself as supreme ruler.

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Josh Green, Traffic Coordinator
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FEATURED REVIEWS

THE BOYS #72 (UNLEASHTHEFANBOY.COM):

"It certainly pays off... All in all, The Boys has been an excellent run and I'll be sorry to see it go. But it was fun whilst it lasted, and it made the impact it wanted to. Very few titles can say they've done that as well as The Boys."

THE BOYS #72

(IFANBOY.COM):

"All in all, a nice little epilogue. To make things a little less bitter and pretty damn sweet, Darick Robertson returns after almost 30 issues to draw this finale."

THE BOYS #72

(BLUERAVENTCOMICS.COM):

"With every loose end tied up, I can't help but simply be speechless. For this comic series to be so extreme at some points, a nice, simple ending is all a reader could ask for. In the end, the simplicity of this issue really won me over."

EVIL ERNIE #2

(COMICVINE.COM):

"This book contains the amount of violence you would hope for and expect with the character. The killings are varied and you don't feel like you're seeing the same things over and over. Jesse Blaze Snider is crafting a new origin for Ernie and, as a new reader, I'm enjoying seeing how it all unfolds."

RED SONJA #71

(COMICHYPE.COM):

"Classic swords-steel-and-blood high fantasy at its best... Hats off to Trautmann and Salazar!"

DARK SHADOWS / VAMPIRELLA #4

UNLEASHTHEFANBOY.COM):

Dark Shadows / Vampirella #4 is by far the best release yet to surface from this zany and entertaining crossover."

A BEHIND-THE-SCENES LOOK AT THE SHADOW #9 FROM VICTOR GISHLER'S SCRIPT TO AARON CAMPBELL'S LINE ART TO CARLOS LOPEZ'S COLORS

PAGE FIVE

Panel 1

CUT TO: The roof of a random building in the heart of the city. Shadow is on one knee as he lifts a skylight a third of the way open so he can spy on the occupants below. Shadow's face is lit by the dirty, yellow light below.

1 Caption: IT'S SO ROUTINE BY NOW IT'S
ALMOST BORING.

Panel 2

Close on the Shadow. We're below the skylight, looking up at him as he spies down on us. His eyes are wide with surprise. Not panic. Just surprise.

2 Caption: SO IT'S ALWAYS A NICE SURPRISE ...

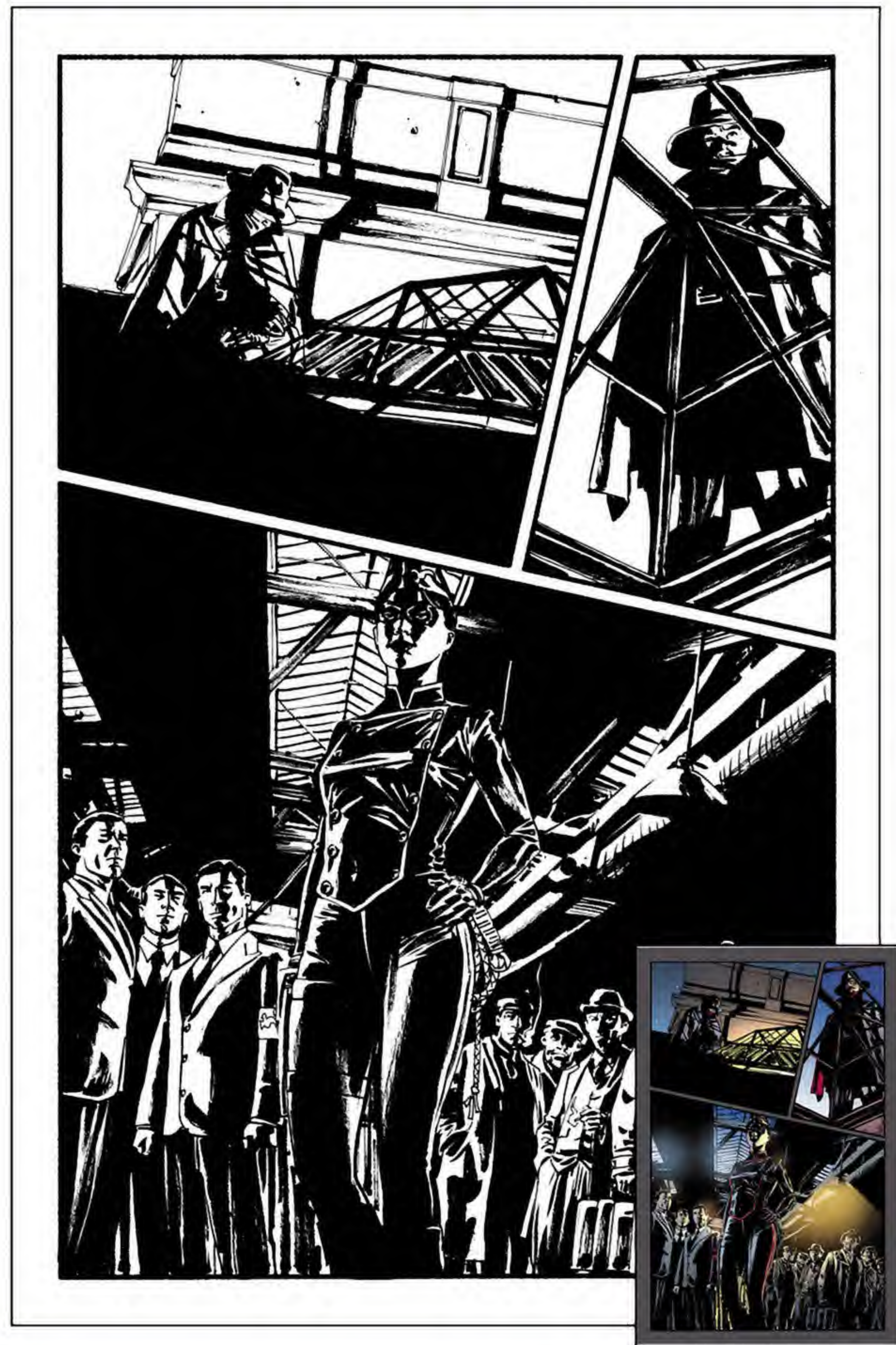
Panel 3

BIG panel to reveal THE BLACK SPARROW. This is obviously Esmeralda from the last issue but she is in her "super villain" outfit. We're going for sexy and fascist here. The outfit should be a sort of military looking uniform ... like the Red Skull maybe. A black uniform with bib-style button blouse. Tight pants with red stripes down the side and high black boots. Red piping on the uniform. She has a hat like this: <http://www.north-ridgeinc.com/store/index.cfm/c217/i861> but black with a red pin on the side in the shape of a sparrow with wings spread. She wears a black mask over her eyes which "hides" her identity in typical comic book fashion but obviously we know who we're looking at. Her voluminous black hair is pulled back tight and a braid hangs down her back. On one side of her belt is a holster with an automatic pistol. On the other side hangs a coiled Indiana Jones style bull whip. Sexy and severe. On one side of her is a tough bunch of dudes in street clothes. On the other side is another nasty looking trio of guys all in black suits. They wear red arm bands with the black outline of a sparrow on them. These are her henchmen. NOTE: The street toughs outnumber the henchmen two to one. (But remember the BLACK SPARROW is the focus of the panel.

3 Caption: ... TO RUN INTO AN OLD FRIEND.

4 Sparrow: GENTLEMEN, WE'RE ALL HERE. SHALL
WE GET DOWN TO BUSINESS?

5 Caption: IT WAS HER OF COURSE.



A BEHIND-THE-SCENES LOOK AT THE SHADOW #9 FROM VICTOR GISHLER'S SCRIPT TO AARON CAMPBELL'S LINE ART TO CARLOS LOPEZ'S COLORS

PAGE SIX

Panel 1
A medium shot of red Hawk. We are looking up at her at a very slight angle. Her chin is up and she has a tight-mouthed severe look on her face. Spreading out behind her a slightly off to the side is a ghostly image of how she looked last issue – Hair down and luxuriant, bedroom eyes, slight, subtle smile. She is wearing the gown from last issue. Both images are "attractive" but we see a big difference in attitude between the two images.

1 Caption: MASK OR NOT, I WOULD KNOW
ESMERALDA AGUILAR ANYWHERE.

2 Caption: NOT ONLY DO I KNOW THOSE CURVES UP
CLOSE AND PERSONAL, BUT SHE ALSO
LEAVES A BLANK SPOT IN MY SENSES
BRIGHTER THAN A SUPERNOVA.

Panel 2
Two-shot of Sparrow and the THUG LEADER. She is turning to look at him with mild contempt, a slight snarl on her face like everyone else in the room is beneath her. Do whatever you like to make the Thug Leader stand out a bit as bigger and scarier than the other thugs. In one hand he has a small suitcase. He's holding up the other hand in a "now hold on just a minute" gesture.

3 Sparrow: YOU'VE BROUGHT THE PAYMENT IN GOLD
AS WE AGREED?

4 Thug Leader: UNO MOMENTO, CHICA. HOW DO WE KNOW
THE MERCHANDISE IS ANY GOOD?

5 Sparrow: INSPECT THEM IF YOU LIKE. THE BLACK
SPARROW ALWAYS DELIVERS.

Panel 3
Pan around to a small table. On top is an open wooden crate full of rifles. More crates are stacked up under the table. Sparrow stands rigid, hands clasped behind her back observing as the Thug Leader lifts one of the rifles from the crate to examine it. The rest of the thugs are scattered around in the background.

6 Thug Leader: NOT BAD.

7 Sparrow: IF THEY WERE GOOD ENOUGH FOR THE
SOCIALISTS, THEY SHOULD BE GOOD
ENOUGH FOR YOU.

8 Sparrow: WE DRESSED IN FASCIST UNIFORMS WHEN
WE TOOK THE SHIPMENT TO THROW OFF
WITNESSES, BUT GETTING THEM OUT OF
THE CITY IS YOUR PROBLEM.

Panel 4
Closer two-shot. The Thug Leader is half-shrugging, a look on his face like he's not impressed with the guns. Sparrow's eyes slide to the side to regard him with tight-lipped anger.

9 Thug Leader: THE GUNS ARE ADEQUATE, BUT WE'D
HOPED FOR BETTER. I THINK A LESSER
PAYMENT IS APPROPRIATE.

10 Sparrow: YOU SERIOUSLY FEEL YOU ARE IN A
POSITION TO RENEGOTIATE?

Panel 5
Pan over to two of the other thugs. We don't see their faces because we zoom in on their hands going in their jackets and coming out with weapons. One has a billy club and the other has what looks like a short machete.

Panel 6
Pan around to another thug, close on his hand pulling a thin stiletto from his sleeve.

Panel 7
On the Thug Leader grinning. He's pointing a large revolver straight at us.

11 Thug Leader: AS A MATTER OF FACT, I FEEL I'M IN THE
PERFECT POSITION TO OFFER YOU ...
YOUR LIFE.



A BEHIND-THE-SCENES LOOK AT THE SHADOW #9 FROM VICTOR GISHLER'S SCRIPT TO AARON CAMPBELL'S LINE ART TO CARLOS LOPEZ'S COLORS

PAGE SEVEN

Panel 1

Sparrow looks fierce as she wields her long bull whip. The whip loops around Thug Leader's gun wrist. Surprise on Thug Leader's face. (Do what you need to in order to make it look like the action in this and the following panels all happens very rapidly.)

1 Sparrow: A SHREWD COUNTER-OFFER.

2 SFX: THWIP

Panel 2

Now Sparrow loops a length of the whip over the thug's head who is charging her with the stiletto

3 Stiletto Thug: PUTA!

Panel 3

Close on Sparrow's hands as she gives the whip a hard yank.

4 Sparrow(off): ALLOW ME TO ADD THIS TO THE NEGOTIATIONS.

Panel 4

Three-shot of Thug Leader, Stiletto Thug and Sparrow. She's yanked on the whip (previous panel) and since it is around Stiletto Thug's neck, it forces Thug leader's gun hand sharply in the direction of Stiletto thug's face. (Sort of like a pulley.) The gun goes off and blow's the Stiletto Thug's face off. Be as bloody as you like without blowing the rating.

SFX: BLAMM

Thug Leader: PEDRO!



A BEHIND-THE-SCENES LOOK AT THE SHADOW #9 FROM VICTOR GISHLER'S SCRIPT TO AARON CAMPBELL'S LINE ART TO CARLOS LOPEZ'S COLORS

PAGE EIGHT

Panel 1

Sparrow rushes forward to backhand the handle of the bull whip across Thug Leader's face, smashing out some teeth and knocking him back. She has a murderous yet almost gleeful look on her face.

1 SFX: FWAK

2 Sparrow: IF YOU DON'T FIND ...

Panel 2

The Machete Thug comes in low, thrusting the blade with a fully extended arm. Sparrow vaults over him to kick the Billy Club Thug in the face, knocking him back.

3 SFX: WHAP

4 Sparrow: ... THESE TERMS ACCEPTABLE ...

Panel 3

With one hand Sparrow draws her automatic pistol. With the other hand she quickly brings up a backward fist to finish off the Billy Club Thug who appears over her shoulder.

5 SFX: WHAK

6 Sparrow: ... YOU SHOULD FEEL FREE ...

Panel 4

The final two thugs have turned to run, dropping their weapons (crowbar and hatchet) as they do so, but they contort with pain as Sparrow sweeps her automatic in a deliberate arc and pumps two rounds into the back of each thug.

7 Sparrow: ... TO DIE.

5 SFX: BLAMM BLAMM

6 SFX: BLAMM BLAMM

